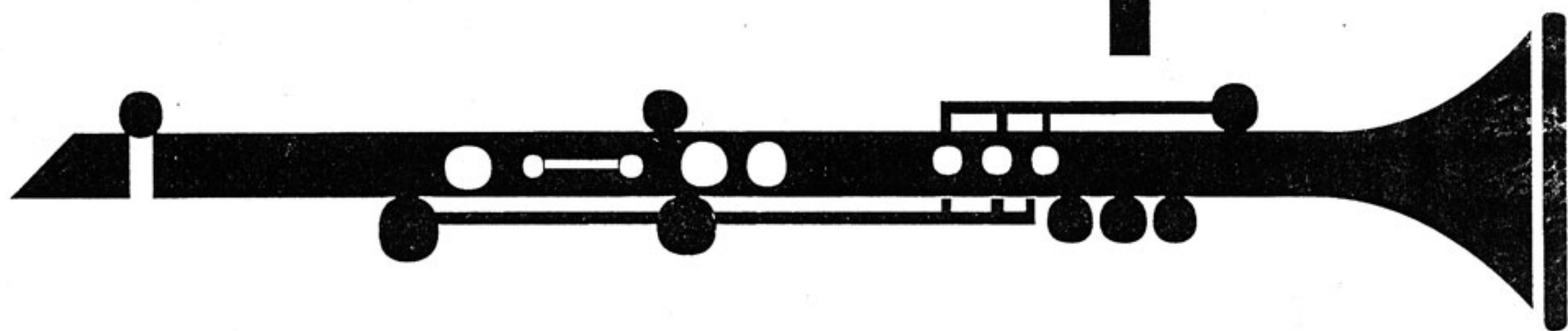


Clarinet Warm-Ups



Materials For The Contemporary Clarinetist

By Kelly Burke

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CHAPTER THREE

Playing Warm-Ups

As with the pre-playing warm-ups, the playing warm-ups must be approached in a logical manner that gradually works the larger muscle groups and then the small groups. The biggest mistake a player can make is to play too fast, too soon. For instance, most clarinetists have a favorite "lick" they play as soon as they get the reed on which usually consists of a few articulated tones and then some blazing fast scales. It is much more valuable to have a consistent set of playing exercises that are executed on a daily basis. These exercises should warm up the clarinetist for all the demands of performance. Each player should develop a routine that works well for him. Most clarinetists will find that their playing is much more consistent and reliable if the routine covers all the fundamentals of clarinet playing and the routine is performed every day. An added benefit of a logical "Daily Routine" is increased endurance. The playing examples presented in this chapter are intended to serve as a starting point for clarinetists to develop their own daily routine. The basic exercises include:

- Tone & Intonation Studies
- Register Flexibility
- Basic Finger Motions
 - over the break/left- & right-hand studies
- Articulation
- Extended Scale & Chord Patterns
- Chromatic Patterns
- Intervals

A final component of a daily routine, special exercises that may be added to help meet the demands of a particular performance, will be covered in Chapter Four.

Suggested tempo markings and instructions for completing each exercise are provided. A metronome should be used at all times to make sure the tempo is accurate, even, and, especially, not too fast.

LONG TONES AND SOUND STUDIES

Playing long tones is a dreaded task for most young players, although it is quite valuable. Not only does it provide the opportunity to concentrate specifically on the physical demands of the embouchure, but it allows for careful listening to tone quality. It is too easy to be distracted from focusing on the tone when fingers are involved, so the basic long tone remains a staple. Each of the exercises in this section should be performed very slowly. The provided metronome markings are suggested tempos and may be adjusted faster or slower to suit the individual player. The goal is to use all of the available air for each set in the exercise. While performing each of these exercises, it is important to focus on the areas that are being warmed up. Breathing should be deep and full with good control of the air flow. The embouchure can be checked periodically in a mirror, with attention being paid to form and relaxation. Long tones are a good opportunity to work on new fingerings and hand position, as well as a chance to work with a tuner for intonation. Most importantly, attention should be paid to the tone quality, which should be clear, focused and consistent throughout all registers.

Long Tone Study #1 consists of long tones combined with registral unity and dynamic control. It is a very useful exercise for endurance and expanding the dynamic range, although because of the physical demands, only a few sets should be performed each day. Listen specifically for tone quality and pitch at the various dynamic levels with control of a gradual crescendo and decrescendo.

LONG TONE STUDY #1

The musical score for Long Tone Study #1 consists of four staves of music. The first staff begins with a tempo marking of quarter note = 40. The music is written in treble clef with a key signature of one flat (B-flat). The first staff contains two measures of a long tone starting on B-flat, marked *pp* (pianissimo) and *ff* (fortissimo). The second staff contains two measures of a long tone starting on B, marked *pp* and *ff*. The third staff contains two measures of a long tone starting on B, marked *pp* and *ff*. The fourth staff contains two measures of a long tone starting on B, marked *pp* and *ff*. The word *simile* is written below the first measure of the second staff. The music is divided into four measures by bar lines, with the first measure of each staff containing a long tone and the second measure containing a long tone.

Long Tone Study #2 combines basic long tones with slowly descending half steps that cover each register of the clarinet. Careful attention should be given to the timbre and consistency of each note to give a uniform sound throughout the entire range of the clarinet. Players could expand the range with upward half steps into the altissimo to work on complete tonal unity.

LONG TONE STUDY #2

Chalumeau $\text{♩} = 40$



Clarion



Throat



Long Tone Study #3 continues the basic long tone and slow finger motion of the previous exercises and expands the intervals between tones to stress registrational unity. Careful attention should be paid to the embouchure to insure that it remains stable during the wide intervals. Again, it may be useful to expand upwards into the altissimo to gain complete timbral consistency.

LONG TONE STUDY #3

♩ = 60

Five-Note Groups are an excellent exercise to combine the elements stressed during long tones with very slow finger motions. The exercise allows one to check the air stream to ensure that it functions independently from the fingers. Many younger players will incorrectly pulse the air as they move from note to note. Five-Note Groups are to be executed slowly enough to allow for concentration on the sound, embouchure, and hand position. These can also be used to give the fingers an opportunity to warm up very slowly. Most importantly, Five-Note Groups stress registral unity, especially across each of the breaks. It would be useful to repeat each of the five-note segments at different dynamics, listening carefully for tonal beauty at each dynamic level. Any scale form may be used for this exercise.

FIVE-NOTE GROUPS

$\text{♩} = 40$

simile

simile

Upper-Break Flexibility is an exercise designed to encourage a consistent internal throat position and relaxation when traversing the upper break. The open diamond shaped notes are to be played in the third partial with the regular notes played with their normal fingerings. It is important to concentrate on maintaining the same embouchure and throat position at all times. Each set may be repeated several times for relaxation. (See page 67 for an explanation of the fingering chart.)

UPPER-BREAK FLEXIBILITY

$\text{♩} = 48$

The musical score consists of two staves, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked as $\text{♩} = 48$. Each staff contains two measures of music, each measure with a slur over a series of eighth notes. The first staff's notes are: B4, B-flat4, B4, B-flat4, B4, B-flat4, B4, B-flat4. The second staff's notes are: B4, B-flat4, B4, B-flat4, B4, B-flat4, B4, B-flat4. Below each staff is a harmonic diagram. The first diagram shows a vertical stack of circles with a solid black circle at the top labeled 'R', and open circles below labeled 'F#', 'Eb', and three more open circles. The second diagram shows a vertical stack of circles with a solid black circle at the top labeled 'R', an open circle below labeled 'G#', and another open circle below labeled 'Eb', followed by three more open circles.

Harmonic Exercises #1 & #2 are also designed to encourage relaxation and proper voicing of the throat. For the given harmonics, the lower note should be fingered while producing the pitch of the upper open diamond-shaped note. Concentrate on a relaxed, steady embouchure, eliminating any motions in the throat. Pitch may vary slightly for each harmonic.

HARMONIC EXERCISE #1

$\text{♩} = 48$

The musical score consists of four staves, each with a treble clef and a key signature of one flat (B-flat). The tempo is marked as $\text{♩} = 48$. Each staff contains two measures of music, each measure with a slur over a series of eighth notes. The first staff's notes are: B4, B-flat4, B4, B-flat4, B4, B-flat4, B4, B-flat4. The second staff's notes are: B4, B-flat4, B4, B-flat4, B4, B-flat4, B4, B-flat4. The third staff's notes are: B4, B-flat4, B4, B-flat4, B4, B-flat4, B4, B-flat4. The fourth staff's notes are: B4, B-flat4, B4, B-flat4, B4, B-flat4, B4, B-flat4. The word 'simile' is written below the first staff.

HARMONIC EXERCISE #2



Harmonic Exercise #3 emphasizes flexibility and voicing in the altissimo register. It is important to assist the overblowing by muting the clarinet. This is most easily accomplished by closing off the bell with the calf of the leg or a cork stopper. It may be necessary to depress the left-hand c# key for the first and maybe even the second overtone to aide response. Although it is possible to overblow more partials than those provided, the indicated harmonics are sufficient for this exercise. Care should be taken so that the throat does not move more than is necessary. Relaxation should be stressed at all times.

HARMONIC EXERCISE #3



INTONATION STUDIES

Although the previous Long Tone Exercises can be used to work on intonation, the following intonation studies are designed to highlight the various pitch peculiarities of the clarinet. With time, these can be anticipated and adjusted to give even and accurate intonation. Careful work should be done with a tuner to insure exact pitch, while giving considerable attention to training the ear. Alternate fingerings should be tested when available. **Intonation Exercise #1** allows the clarinetist to tune carefully each of the registers, as each has its own distinct pitch idiosyncrasies. **Intonation Exercise #2** concentrates on exact tuning of octaves, which can be quite difficult to perform on the clarinet. The first two intonation studies focus on exact pitch, monitored carefully by a tuner. **Intonation Exercise #3** is to be executed slightly differently. This study should be performed against a pitch source that drones the first note of the exercise. The chromatic intervals are to be played and tuned very carefully against the pitch source. This exercise can be transposed to any note which will allow for different reference pitches and a thorough approach towards intonation consistency. Intervals may be tongued or slurred as desired.

INTONATION EXERCISE #1

The musical notation for Intonation Exercise #1 consists of four staves, each containing two measures of music. The first staff begins with a tempo marking of quarter note = 54. The notation includes various intervals, including chromatic and diatonic, and is marked with fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The notation is written in treble clef with a key signature of one sharp (F#). The exercise is designed to help the clarinetist achieve accurate intonation across different registers and intervals.

INTONATION EXERCISE #2

♩ = 80

simile

The exercise consists of six staves of music in 3/4 time. The first staff begins with a tempo marking of 80. The music features a variety of intervals and accidentals, including sharps, flats, and naturals. The second staff includes the word 'simile' under a slur. The exercise concludes with a double bar line on the sixth staff.

INTONATION EXERCISE #3

The exercise consists of six staves of music in common time. The music features a variety of intervals and accidentals, including sharps, flats, and naturals. The exercise concludes with a double bar line on the sixth staff.

TECHNICAL WARM-UPS

Technique is more than how fast you can move your fingers, yet this is the component of technique that seems to get the most attention. A mistake many players make is to play passages too fast before the fingers and hands have had an opportunity to warm up. Careful attention should be paid to hand position and relaxation throughout each of the following exercises. Technical passages should be played at a speed which can be controlled. Each of the concepts, such as breathing and tone production, that have been previously warmed up should be monitored during the technical drill. The *Adjacent Finger Motion Exercise* allows for each finger to be warmed up gradually and individually. For variety, the intervals can be performed in the other registers, and alternate fingerings may be utilized.

ADJACENT FINGER MOTION

$\text{♩} = 60$

The exercise consists of nine staves of music. The first four staves are ascending and descending runs. The first staff has fingerings 3, 3, 3, 3. The second staff has fingerings 5, 5, 5, 5. The third staff has fingerings 6, 6, 6, 6. The fourth staff has fingerings 7, 7, 7, 7. The last five staves are interval exercises. The fifth staff is labeled 'R' and the sixth staff is labeled 'L'. The seventh staff is labeled 'R' and the eighth staff is labeled 'R'. The ninth staff is labeled 'R'.

The following exercise isolates specific "problem intervals" on the clarinet. Each set involves the coordination of two or more fingers, and several combine motions in both hands. Concentrate on relaxed and proper hand position and exact coordination of the finger motions. The intervals should at first be approached quite slowly and then gradually increased in speed, but only to a speed which can be controlled. Each clarinetist will have his own specific "problem intervals" which can be added to the ones provided below. If an alternate fingering is possible in a particular set, the set should be repeated to drill each fingering. The exercise should be performed slurred.

PROBLEM INTERVALS

The image displays five staves of musical notation, each containing five measures of intervals. The notation is in treble clef with a common time signature (C). The intervals are as follows:

- Staff 1: Measure 1 (Bb, Eb), Measure 2 (E, F#), Measure 3 (F#, G), Measure 4 (F#, G), Measure 5 (E, Bb).
- Staff 2: Measure 1 (F#, G#), Measure 2 (G, Ab), Measure 3 (G, Ab), Measure 4 (F, G#), Measure 5 (F, Ab).
- Staff 3: Measure 1 (G, Ab), Measure 2 (G, F#), Measure 3 (Ab, Bb), Measure 4 (Ab, Bb), Measure 5 (F#, G).
- Staff 4: Measure 1 (F#, G#), Measure 2 (G, Ab), Measure 3 (G, Ab), Measure 4 (F, G#), Measure 5 (F, G#).
- Staff 5: Measure 1 (G, F#), Measure 2 (G, Ab), Measure 3 (G, Ab), Measure 4 (F, G#), Measure 5 (F, Ab).

The following **196 Finger Exercises** drill the various combinations of finger motions used on the clarinet. Each set is comprised of a one-measure pattern that should be performed slowly and gradually increased in speed through the repetitions. In this series, the clarinetist will find specific exercises for the right hand, the left hand, and traversing the breaks. In addition, many of the exercises concentrate on coordination between the hands.

196 FINGER EXERCISES

1 Right-Hand Studies

1 2

3 simile 4

5 6

7 8

9 10

11 12

13 14

15 16

This musical score consists of ten staves, each containing two measures of music. The measures are numbered 17 through 36. The notation is written on a single treble clef staff. Measures 17 and 18 feature a sequence of eighth notes with fingerings indicated by 'R' and 'L' below the notes. Measures 19 through 36 continue with various eighth-note patterns, including ascending and descending scales, and more complex rhythmic figures. The key signature is one sharp (F#), and the time signature is 4/4. The music is designed as a warm-up exercise for the clarinet.

37 38

39 40

41 42

43 44

45 46

47 48

49 50

51 52

53 54

55 56

Left-Hand Studies

57 58

59 60

61 62

63 64

65 66

67 68

69 70

71 72

73 74

75 76

The image displays ten rows of musical notation for left-hand studies, numbered 57 through 76. Each row contains two exercises, with the first exercise on the left and the second on the right. The exercises are written on a single staff with a treble clef. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The exercises are organized into pairs, with the first exercise of each pair starting on a whole note and the second exercise starting on a half note. The exercises are numbered 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, and 76. The exercises are arranged in a grid-like fashion, with the first exercise of each pair on the left and the second on the right. The exercises are numbered 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, and 76.

This musical score consists of ten staves, each containing two measures of music. The measures are numbered 77 through 96. Each measure begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic pattern of eighth and sixteenth notes, often beamed together. Each measure is followed by a whole rest. The staves are arranged in a single column, with a horizontal line at the top and bottom of the page.

77 78

79 80

81 82

83 84

85 86

87 88

89 90

91 92

93 94

95 96

This musical score consists of ten staves, each containing two measures of music. The measures are numbered 97 through 116. Each measure begins with a treble clef and a key signature of one flat (B-flat). The music is written in a single line on a five-line staff. The notes are primarily eighth and sixteenth notes, often beamed together in groups. The key signature changes to two flats (B-flat and E-flat) at measure 108. The score is divided into two systems of five staves each by a horizontal line at the top and bottom of the page.

97 98

99 100

101 102

103 104

105 106

107 108

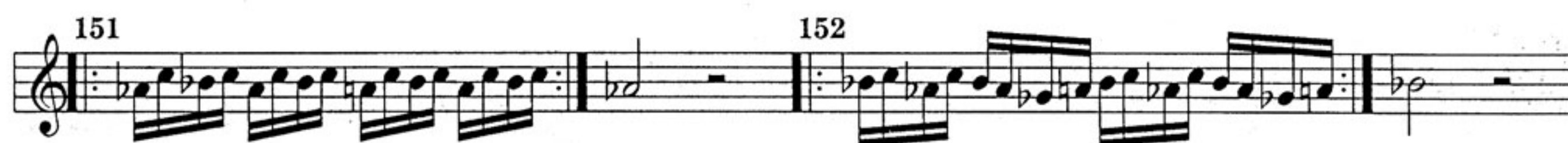
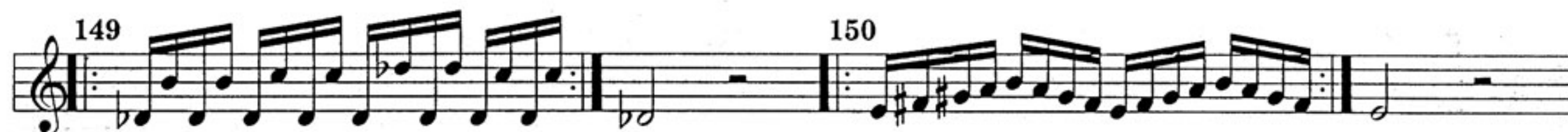
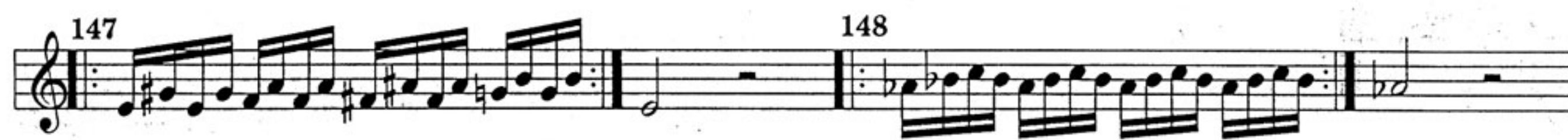
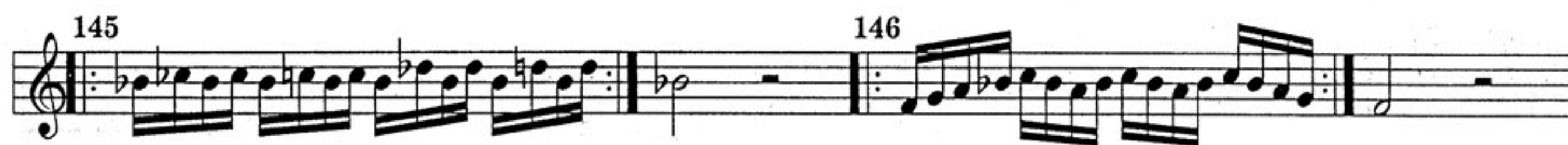
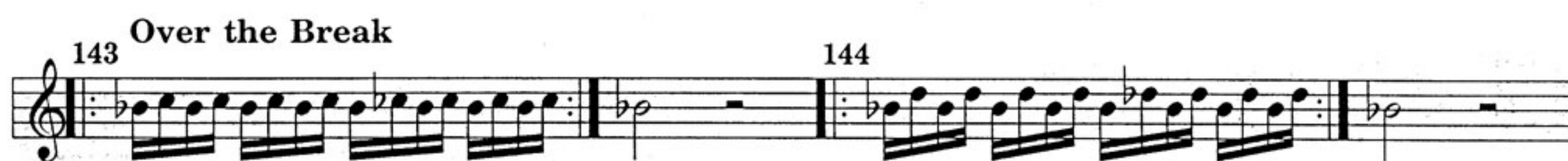
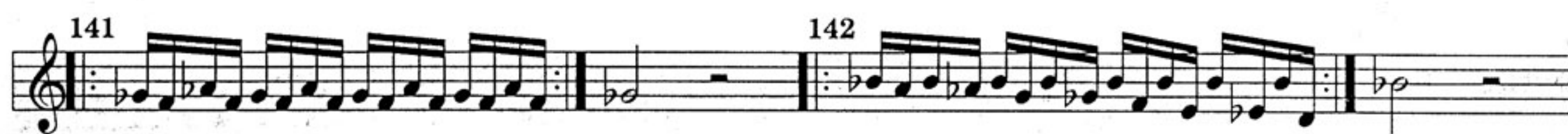
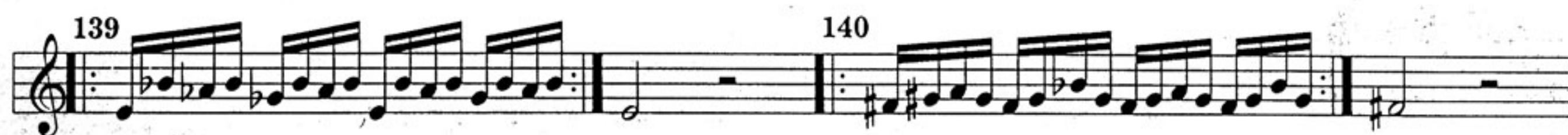
109 110

111 112

113 114

115 116

This musical score consists of ten staves, each containing two measures of music. The measures are numbered 117 through 136. Each measure begins with a treble clef and a key signature of one flat (B-flat). The music is written in a rhythmic pattern of eighth and sixteenth notes, often beamed together. The notation includes various accidentals (sharps, flats, naturals) and repeat signs. The staves are arranged in a single column, with each staff containing two measures of music. The measures are numbered 117 through 136, with the number placed above the first measure of each staff. The music is written in a rhythmic pattern of eighth and sixteenth notes, often beamed together. The notation includes various accidentals (sharps, flats, naturals) and repeat signs.



This musical score consists of ten staves, each containing two measures of music. The measures are numbered 157 through 176. The notation is for a single melodic line, likely for a clarinet, featuring a variety of rhythmic patterns including eighth and sixteenth notes, as well as rests. The key signature changes throughout the piece, with flats and sharps appearing in the notes and key signatures. The staves are arranged in a vertical column, with each staff starting with a treble clef and a repeat sign at the beginning of the first measure.

Altissimo Break

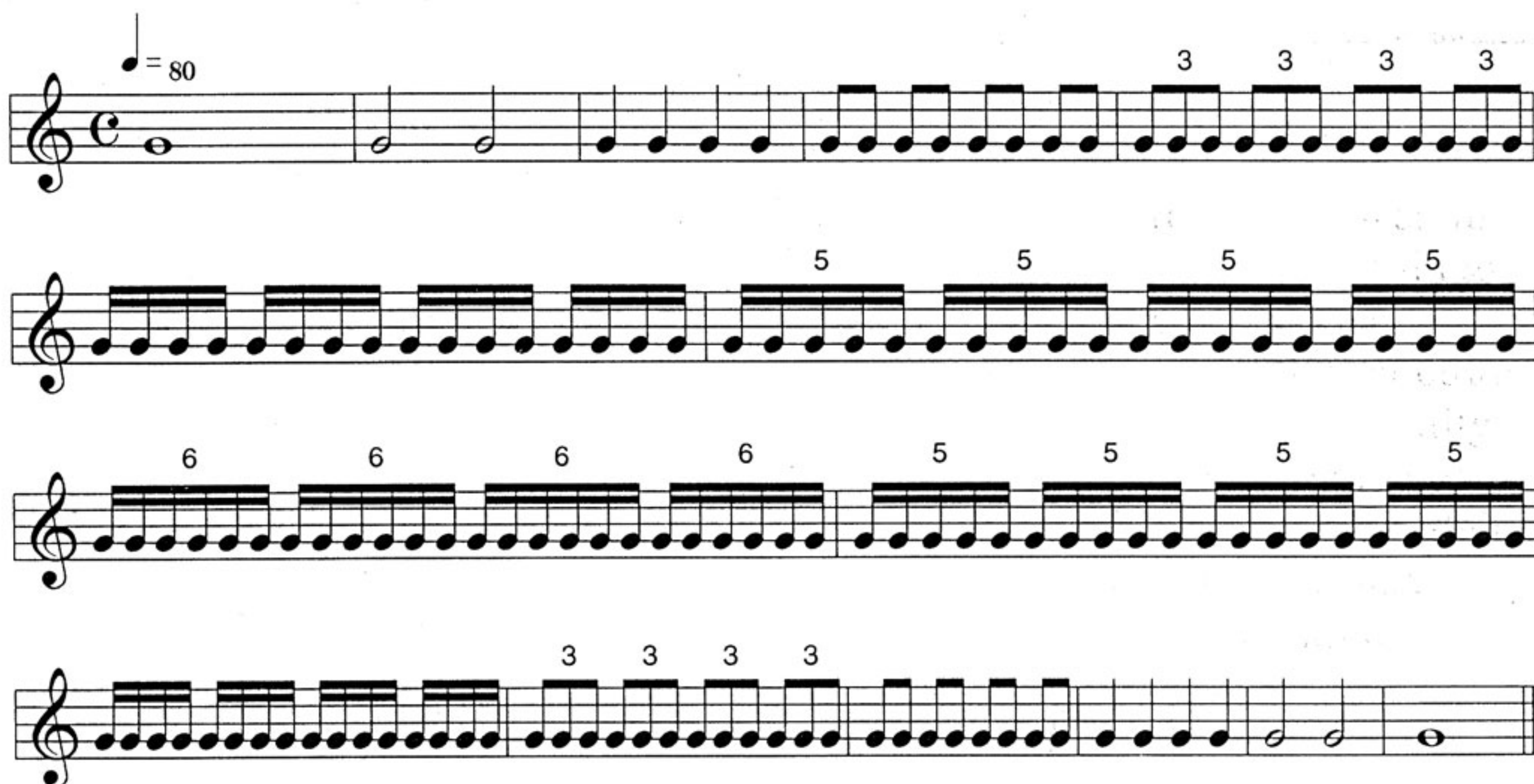
This musical score is for a clarinet altissimo break, spanning measures 177 to 196. It is written on a single treble clef staff. The key signature has one flat (B-flat). The tempo is marked 'Allegro' and the time signature is 2/4. The score consists of ten measures, each containing a complex, fast-paced melodic line. The notes are primarily eighth and sixteenth notes, with many accidentals (sharps, flats, and naturals) indicating chromatic movement. The measures are numbered 177 through 196, with the first measure of each pair (177, 179, 181, 183, 185, 187, 189, 191, 193, 195) starting with a repeat sign. The final measure (196) ends with a double bar line.

ARTICULATION WARM-UPS

A thorough warm-up will include exercises for the tongue as well as the fingers. For each of the following exercises, attention should be paid to an even and consistent tongue stroke. As with the previous exercises, breath support should be constant and steady, and the embouchure should remain stable. The tempo for each study may begin slowly and gradually increase. A metronome should be used at all times to ensure a steady pulse.

Articulation Warm-Up #1 is shown only for one pitch, but any pitch on the clarinet is suitable and may be substituted. In fact, this is a good exercise for working on consistency of tongue stroke in the altissimo.

ARTICULATION WARM-UP #1



Articulation Warm-Up #2 involves both legato and staccato tongue strokes, first on a single pitch (which may be varied), and then different tones. Although only major scale patterns are demonstrated, any scale form may be substituted.

ARTICULATION WARM-UP #2

The musical score for Articulation Warm-Up #2 consists of eight staves of music in treble clef. A tempo marking at the top left indicates a quarter note equals 112 beats per minute. The first six staves are in 2/4 time and feature various articulation exercises: the first staff has a half note followed by eighth notes; the second and third staves have eighth notes with accents; the fourth and fifth staves have sixteenth notes with accents; and the sixth staff has eighth notes with accents. The seventh and eighth staves are in 3/4 time and feature sixteenth notes with accents. The music is divided into measures by bar lines, with repeat signs at the end of the first six staves.

Articulation Warm-Up #3 involves a descending scale pattern that gradually ascends to encompass a three-octave range. A legato scale is immediately followed by a staccato one. Any scale form may be substituted for the given F major scale. Careful attention should be given to the embouchure to ensure that it remains stable, especially in the high register.

ARTICULATION WARM-UP #3



Articulation Warm-Up #4 emphasizes the different registers of the clarinet. Careful attention should be paid to the tongue stroke to ensure that it does not change for the various demands. In addition, with dramatic register changes, one should be especially aware of support or embouchure adjustments. The pattern should be continued upwards chromatically to throat tone E. (See Registers, page 25)

ARTICULATION WARM-UP #4



TECHNICAL DRILL

Every warm-up routine should contain a comprehensive technical component. The following exercises offer a thorough workout in all major and minor keys covering the standard range of the clarinet. The interval work is particularly valuable for developing and maintaining a facile technique. Although no articulations are indicated, the clarinetist may perform the exercises slurred or in any articulation pattern. At this point in the warm-up, having previously warmed up all other aspects of playing, the clarinetist may perform these exercises at a quick tempo.

EXTENDED SCALES

The image displays seven musical staves, each representing an extended scale exercise. Each staff begins with a treble clef and a common time signature (C). The scales are written in the following keys: C Major, A Minor, F Major, D Minor, Bb Major, G Minor, and Eb Major. Each scale is composed of two lines of music, with the first line ascending and the second line descending. The scales are written in a continuous, flowing manner, with no articulation marks. The notes are written in a standard musical notation, with accidentals (sharps, flats, and naturals) used to indicate the correct pitch for each note in the scale.





EXTENDED ARPEGGIOS

C Major A Minor

F Major D Minor

Bb Major G Minor

Eb Major C Minor

Ab Major F Minor

Db Major Bb Minor

Gb Major Eb Minor

B Major G# Minor

E Major C# Minor



MAJOR & MINOR THIRDS





G# Minor



E Major



C# Minor



A Major



F# Minor



D Major



B Minor



G Major



E Minor



DOMINANT SEVENTH CHORDS

This page contains nine staves of musical notation, each representing a different dominant seventh chord. The chords are: C7, F7, Bb7, Eb7, Ab7, Db7, Gb7, F#7, and B7. Each staff begins with the chord name in the upper left corner. The notation is written in treble clef with a 2/4 time signature. Each staff contains a sequence of eighth and sixteenth notes, often beamed together, that outline the notes of the chord and its extensions. The key signature for each staff is indicated by the number of flats (for Bb7, Eb7, Ab7, Db7, Gb7) or sharps (for F#7, B7). The final measure of each staff typically features a whole note chord or a half note chord with a fermata, indicating the resolution of the warm-up exercise.

Four staves of music for major seventh chords: E7, A7, D7, and G7. Each staff contains a sequence of eighth and sixteenth notes, with some notes marked with sharps (#) to indicate the specific chord tones and alterations.

FULL DIMINISHED SEVENTH CHORDS

Four staves of music for full diminished seventh chords: E°7, F°7, and two unlabeled staves. Each staff contains a sequence of eighth and sixteenth notes, with many notes marked with flats (b) to indicate the specific chord tones and alterations.

F#°7



This section contains four staves of musical notation for a scale exercise in F# diminished 7th mode. The notation is written in treble clef. The first staff begins with a treble clef and a key signature of one sharp (F#). The subsequent staves continue the scale, with the second staff starting with a key signature change to two sharps (F# and C#). The scale consists of half notes and quarter notes, with some measures containing beamed eighth notes. The exercise concludes with a final measure on the fourth staff.

ASCENDING & DESCENDING DIMINISHED CHORDS



This section contains seven staves of musical notation for an exercise in ascending and descending diminished chords. The notation is written in treble clef. The exercise begins with a treble clef and a key signature of one sharp (F#). The first staff shows the ascending sequence of diminished chords: F#°7, C#°7, G°7, D°7, A°7, E°7, B°7, and F#°7. The subsequent staves continue the exercise, with the second staff showing the descending sequence of diminished chords: F#°7, C#°7, G°7, D°7, A°7, E°7, B°7, and F#°7. The exercise concludes with a final measure on the seventh staff.

CHROMATIC SCALE



CHROMATIC FIVES

Six staves of musical notation for chromatic five-note patterns. Each staff contains three measures of music, separated by repeat signs. The first measure of each staff is bracketed and labeled 'simile'. The patterns are as follows:

- Staff 1: Ascending chromatic scale from C4 to G4 (C, C#, D, D#, E, F, F#, G).
- Staff 2: Descending chromatic scale from G4 to C4 (G, F#, F, E#, E, D#, D, C).
- Staff 3: Ascending chromatic scale from C4 to G4 (C, C#, D, D#, E, F, F#, G).
- Staff 4: Descending chromatic scale from G4 to C4 (G, F#, F, E#, E, D#, D, C).
- Staff 5: Ascending chromatic scale from C4 to G4 (C, C#, D, D#, E, F, F#, G).
- Staff 6: Descending chromatic scale from G4 to C4 (G, F#, F, E#, E, D#, D, C).

Each measure is to be played several times, gradually increasing the tempo.

ASCENDING & DESCENDING CHROMATICS

The image displays ten staves of musical notation, each containing a sequence of chromatic ascending and descending exercises. The exercises are written in treble clef and use a variety of note values, including eighth, sixteenth, and thirty-second notes, often beamed together. The key signatures vary across the staves, including one sharp (F#), one flat (Bb), and two flats (Bb, Eb). The exercises are designed to improve finger dexterity and intonation through continuous half-step movement.

Remember to apply various articulation patterns!

INTERVALS

MAJOR SECONDS



MINOR THIRDS



MAJOR THIRDS



PERFECT FOURTHS



TRI-TONES



PERFECT FIFTHS



A musical score for the song 'The Rose Tree'. It consists of four staves of music. The first staff is the melody in treble clef, common time (C), with a key signature of one flat (B-flat). The second staff is a harmonic accompaniment in treble clef, also in common time, with a key signature of one sharp (F-sharp). The third staff is a harmonic accompaniment in treble clef, also in common time, with a key signature of one flat (B-flat). The fourth staff is a harmonic accompaniment in treble clef, also in common time, with a key signature of one flat (B-flat). The music is written in a simple, folk-like style with many eighth and sixteenth notes. The first staff ends with a double bar line and a repeat sign. The second staff ends with a double bar line and a repeat sign. The third staff ends with a double bar line and a repeat sign. The fourth staff ends with a double bar line and a repeat sign.

A musical score for the song 'The Rose Tree'. It consists of four staves of music. The first staff is the melody in C major, starting with a treble clef and a common time signature. The second staff is a vocal harmony in G major, starting with a treble clef and a key signature of one sharp (F#). The third staff is a vocal harmony in D minor, starting with a treble clef and a key signature of two flats (Bb, Eb). The fourth staff is a vocal harmony in C major, starting with a treble clef and a common time signature. The music is written in a simple, folk-like style with many eighth and sixteenth notes. There are some 'x' marks above certain notes in the second and third staves, possibly indicating specific performance techniques or recording artifacts. The score ends with a double bar line on the fourth staff.

MINOR SEVENTHS



MAJOR SEVENTHS



OCTAVES



CHAPTER FOUR

Expanding the Warm-Up

The playing warm-ups introduced in the previous chapter are intended to serve as a starting point for a comprehensive "Daily Routine." The exercises presented in this chapter are designed to expand the base routine and allow each clarinetist to develop his or her own personal warm-up. The harmonic language in Chapter Three is intentionally based upon major and minor tonality. Any of the exercises may be altered, however, to reflect contemporary harmonic language. For example, variations of the exercise *Extended Scales* may be created by substituting any of the following modes.

MODAL SCALES

The image displays six modal scales in C major, each written on a single staff in treble clef with a common time signature (C). The scales are arranged in three rows of two. Each scale is represented by a sequence of eighth notes, with a final whole note and a repeat sign. The modes shown are: Dorian (C-D-E-F-G-A-B-A-G-F-E-D), Phrygian (C-B-A-G-F-E-D-E-F-G-A-B-A), Lydian (C-D-E-F#-G-A-B-A-G-F-E-D), Mixolydian (C-D-E-F-G-A-Bb-A-G-F-E-D), Aeolian (C-D-E-F-G-A-Bb-A-G-F-E-D), and Locrian (C-Bb-A-G-F-E-D-E-F-G-A-Bb-A).

The *Dominant Seventh Chords* may be performed substituting the following chord pattern. Transpose to all keys.

SEVENTH CHORDS

The image displays ten dominant seventh chords in C major and D-flat major, each written on a single staff in treble clef with a common time signature (C). The chords are arranged in two rows of five. Each chord is represented by a sequence of eighth notes, with a final whole note and a repeat sign. The chords shown are: Cma7, C7, Cmi7, Cø7, C°7, Dbma7, Db7, Dbmi7, Dbø7, and Db°7.

Whole Tone Scales and Octatonic (Diminished) Scales have become a standard technical requirement and may be added to the "Daily Routine."

WHOLE TONE SCALES

#1

Measures 1-4 of Whole Tone Scale #1. The scale starts on C4 and ascends chromatically to C5, then descends chromatically to C4. The notes are: C4, C#4, D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5, B4, A4, G4, F4, E4, D4, C#4, C4.

#2

Measures 1-4 of Whole Tone Scale #2. The scale starts on D4 and ascends chromatically to D5, then descends chromatically to D4. The notes are: D4, D#4, E4, E#4, F4, F#4, G4, G#4, A4, A#4, B4, B#4, C5, C#5, D5, C5, B4, A4, G4, F4, E4, D#4, D4.

OCTATONIC SCALES

E°

Measures 1-4 of Octatonic Scale E°. The scale starts on E4 and follows an octatonic pattern: E4, F#4, G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4, F#4, E4. The notes are: E4, F#4, G4, A4, B4, C5, D5, E5, D5, C5, B4, A4, G4, F#4, E4.

Measures 5-8 of Octatonic Scale E°. The scale continues from measure 4: D5, C5, B4, A4, G4, F#4, E4, D5. The notes are: D5, C5, B4, A4, G4, F#4, E4, D5.

Sheet music for Clarinet Warm-Ups, featuring two sections: **F°** and **Gb°**.

The **F°** section consists of five systems of music, each with two staves. The first system is marked **F°**. The second system ends with a double bar line and a final note. The third system ends with a double bar line and a final note. The fourth system ends with a double bar line and a final note. The fifth system ends with a double bar line and a final note.

The **Gb°** section consists of five systems of music, each with two staves. The first system is marked **Gb°**. The second system ends with a double bar line and a final note. The third system ends with a double bar line and a final note. The fourth system ends with a double bar line and a final note. The fifth system ends with a double bar line and a final note.

For clarinetists with a desire to expand into additional contemporary scale forms or with an interest in jazz, the following Blues and Pentatonic Scales offer an opportunity to warm up in that idiom. It would be appropriate to impose jazz articulations over these scales.

BLUES SCALES

The image displays eight musical staves, each containing a Blues scale. The scales are written in treble clef and 4/4 time. The keys and directions are as follows:

- Staff 1: B-flat major / F minor (ascending and descending)
- Staff 2: B-flat major / F minor (ascending and descending)
- Staff 3: B-flat major / F minor (ascending and descending)
- Staff 4: B-flat major / F minor (ascending and descending)
- Staff 5: B-flat major / F minor (ascending and descending)
- Staff 6: B-flat major / F minor (ascending and descending)
- Staff 7: B-flat major / F minor (ascending and descending)
- Staff 8: B-flat major / F minor (ascending and descending)

PENTATONIC SCALES



MULTIPLE ARTICULATION

Once considered impossible on the clarinet, multiple tonguing is becoming a standard practice. These exercises are designed for the clarinetist who already knows how to multiple tongue—they are not intended to teach how to accomplish it. The indicated tempos are suggestions and can be adjusted up or down to suit the individual player. Both the double and triple tonguing exercises are given in three parts. Part one emphasizes multiple tonguing on a single note; part two involves changes from note to note; and part three culminates with scale patterns. Each segment gradually ascends in range. Although presented in F Major, any scale form may be substituted, and the range should be extended upwards into the altissimo.

DOUBLE TONGUING #1



DOUBLE TONGUING #2

$\text{♩} = 152$

Four staves of music for Double Tonguing #2 in 3/4 time. The tempo is 152 bpm. The key signature has one flat (B-flat). The first staff contains four measures of eighth-note double tonguing. The second staff contains four measures of eighth-note double tonguing. The third staff contains four measures of eighth-note double tonguing. The fourth staff contains four measures of eighth-note double tonguing, ending with a double bar line.

DOUBLE TONGUING #3

$\text{♩} = 152$

Two staves of music for Double Tonguing #3 in common time. The tempo is 152 bpm. The key signature has one flat (B-flat). The first staff contains four measures of eighth-note double tonguing. The second staff contains four measures of eighth-note double tonguing, ending with a double bar line.

TRIPLE TONGUING #1

$\text{♩} = 112$

Three staves of music for Triple Tonguing #1 in common time. The tempo is 112 bpm. The key signature has one flat (B-flat). The first staff contains four measures of eighth-note triplets. The second staff contains four measures of eighth-note triplets. The third staff contains four measures of eighth-note triplets, ending with a double bar line.

TRIPLE TONGUING #2

♩ = 112

This musical exercise consists of five staves of music in 3/4 time, marked with a tempo of 112 beats per minute. Each staff contains six measures of eighth-note triplets. The first four staves end with a repeat sign, while the fifth staff concludes with a final double bar line. The key signature is one flat (B-flat).

TRIPLE TONGUING #3

♩ = 72

This musical exercise consists of three staves of music in 6/8 time, marked with a tempo of 72 beats per minute. Each staff contains four measures of eighth-note triplets. The first two staves end with a repeat sign, while the third staff concludes with a final double bar line. The key signature is one flat (B-flat).

Quarter-Tone Exercise

The following Quarter-Tone Exercise is simply an extended range scale from low E to high G. A suggested fingering is given for each quarter tone pitch, but there are several other possible fingerings available. Experimentation with fingerings is encouraged as each player will probably find his own fingering that works best.

For the indicated fingerings, the four circles above the horizontal line are for the thumb and first three fingers of the left hand, while the three circles below the line are for the right hand. Rectangles represent the alternate sliver keys and are positioned appropriately. White shapes indicate an open finger position; black circles indicate a closed position. R refers to register key while other added letters refer to pinky and side keys. All letters refer to fundamental register note/key names. A letter with a slash through it means the indicated key is to be opened or closed half-way.

Quarter tones in the extreme low range are the most difficult to produce. The higher the range, the more possibilities there are for fingerings. Some liping with the embouchure may be required for exact pitch.

Quarter-Tone Scale

The image displays a musical score for a Quarter-Tone Scale, consisting of two staves. The first staff covers the range from low E to high G, and the second staff covers the range from high G to low E. Each note is accompanied by a fingering diagram. The diagrams use circles to represent finger positions: four circles above the staff for the left hand (thumb, index, middle, ring) and three circles below for the right hand (index, middle, ring). Rectangles represent alternate sliver keys. White shapes indicate an open finger position, and black circles indicate a closed position. Letters (F, F#, G, G#, E, C#, Eb) are placed near the diagrams to indicate the fundamental register note/key names. A letter with a slash through it (e.g., F/) indicates that the key should be opened or closed half-way.

Staff 1: Notes (treble clef, 4/4 time): G4 (F#), A4 (F#), B4 (F#), C5 (F#), D5 (F#), E5 (F#), F#5 (F#), G5 (F#), A5 (F#), B5 (F#), C6 (F#), D6 (F#). Fingerings: Eb, F# Eb, F# Eb, G#, R G#, R B.

Staff 2: Notes (treble clef, 4/4 time): D6 (F#), C6 (F#), B5 (F#), A5 (F#), G5 (F#), F#5 (F#), E5 (F#), D5 (F#), C5 (F#), B4 (F#), A4 (F#), G4 (F#). Fingerings: R A Bb, R B Bb, R A B Bb, R G# B F#, R E G#, R F.

Staff 3: Notes (treble clef, 4/4 time): F#5 (F#), E5 (F#), D5 (F#), C5 (F#), B4 (F#), A4 (F#), G4 (F#), F#4 (F#), E4 (F#), D4 (F#), C4 (F#), B3 (F#). Fingerings: R, R, R, R C#, R C# G#, R Eb C#.

Staff 4: Notes (treble clef, 4/4 time): A3 (F#), G3 (F#), F#3 (F#), E3 (F#), D3 (F#), C3 (F#), B2 (F#), A2 (F#), G2 (F#), F#2 (F#), E2 (F#), D2 (F#). Fingerings: R Eb, R Eb, Eb, R G#, R Eb G#, R A.

Staff 5: Notes (treble clef, 4/4 time): C2 (F#), B1 (F#), A1 (F#), G1 (F#), F#1 (F#), E1 (F#), D1 (F#), C1 (F#), B0 (F#), A0 (F#), G0 (F#), F#0 (F#). Fingerings: R A G#, R C# G#, R G#.

Write in fingerings
for descending scale
if needed.



MULTIPHONICS

The final contemporary technique to be presented is multiphonics—the production of two or more tones simultaneously. Multiphonics have become a common practice technique since their introduction to the clarinet in 1961 in John Eaton's *Concert Music for Solo Clarinet*, published by Shawnee Press. Although there are numerous multiphonics available, the author has chosen 18 that are easy to produce and fairly stable. They are introduced in ascending order based upon the sounding fundamental. The fingerings supplied are ones that work well for the author, but for every clarinetist there will be favorite fingerings. As with multiple tonguing, these exercises are not designed to teach technique, but are intended to provide the player with a warm-up to adjust to the different demands involved in the production of multiphonics. (Refer to the directions on page 67 for the fingering chart.)

SELECTED MULTIPHONICS

The exercises are arranged in two rows of nine. Each exercise is shown on a treble clef staff with a key signature of one sharp (F#). The notation includes a sounding fundamental (lower note) and a sounding overtone (upper note). Below each staff is a fingering diagram showing the finger positions for the sounding fundamental and overtone. The exercises are numbered 1 through 18.

Exercise 1: Sounding fundamental F#, sounding overtone C#.

Exercise 2: Sounding fundamental F#, sounding overtone C#.

Exercise 3: Sounding fundamental G#, sounding overtone C#.

Exercise 4: Sounding fundamental F#, sounding overtone C#.

Exercise 5: Sounding fundamental F#, sounding overtone Eb.

Exercise 6: Sounding fundamental F#, sounding overtone C#.

Exercise 7: Sounding fundamental G#, sounding overtone C#.

Exercise 8: Sounding fundamental G#, sounding overtone C#.

Exercise 9: Sounding fundamental G#, sounding overtone C#.

Exercise 10: Sounding fundamental G#, sounding overtone C#.

Exercise 11: Sounding fundamental G#, sounding overtone C#.

Exercise 12: Sounding fundamental G#, sounding overtone C#.

Exercise 13: Sounding fundamental G#, sounding overtone C#.

Exercise 14: Sounding fundamental G#, sounding overtone C#.

Exercise 15: Sounding fundamental G#, sounding overtone C#.

Exercise 16: Sounding fundamental G#, sounding overtone C#.

Exercise 17: Sounding fundamental G#, sounding overtone C#.

Exercise 18: Sounding fundamental G#, sounding overtone C#.

Multiphonic Exercise #1 is designed to practice the shift from a single tone to a multiphonic and back. The single tone is the closest pitch available to the fundamental of the following multiphonic. Although some embouchure and air speed adjustment may be necessary, it is important to minimize the differences.

MULTIPHONIC EXERCISE #1

simile

The exercise consists of three staves of music, each with six measures. Below each staff are fingering diagrams for the clarinet.

Staff 1 (simile):

- Measure 1: Multiphonic (F# and C#) and single tone (F#).
- Measure 2: Multiphonic (F# and C#) and single tone (F#).
- Measure 3: Multiphonic (F# and C#) and single tone (F#).
- Measure 4: Multiphonic (G# and C#) and single tone (G#).
- Measure 5: Multiphonic (F# and Eb) and single tone (F#).
- Measure 6: Multiphonic (F# and Eb) and single tone (F#).

Staff 2:

- Measure 1: Multiphonic (G# and C#) and single tone (G#).
- Measure 2: Multiphonic (G# and C#) and single tone (G#).
- Measure 3: Multiphonic (G# and C#) and single tone (G#).
- Measure 4: Multiphonic (G# and C#) and single tone (G#).
- Measure 5: Multiphonic (G# and C#) and single tone (G#).
- Measure 6: Multiphonic (G# and C#) and single tone (G#).

Staff 3:

- Measure 1: Multiphonic (F# and C#) and single tone (F#).
- Measure 2: Multiphonic (F# and C#) and single tone (F#).
- Measure 3: Multiphonic (F# and C#) and single tone (F#).
- Measure 4: Multiphonic (F# and C#) and single tone (F#).
- Measure 5: Multiphonic (F# and C#) and single tone (F#).
- Measure 6: Multiphonic (F# and C#) and single tone (F#).

Multiphonic Exercise #2 involves launching the multiphonic from a "normal" pitch that most closely resembles the fingering for the following multiphonic. This exercise should be performed articulated. Again, try to minimize adjustments of the air and embouchure.

MULTIPHONIC EXERCISE #2

The exercise consists of three staves of music, each with six measures. The notes are written in treble clef with a common time signature (C). The notes are:
 Staff 1: G#4, A4, B4, C5, D5, E5.
 Staff 2: F#4, G4, A4, B4, C5, D5.
 Staff 3: E5, F#5, G5, A5, B5, C6.
 Fingering diagrams are provided below each staff, showing the fingerings for the notes. The diagrams use black dots for fingers and white circles for keys. Some diagrams include a '4' indicating a fourth finger. The notes are:
 Staff 1: F#4, C#, C#, G#, F#
 Staff 2: G#, G#, G#, G#, G#
 Staff 3: C#, R, F# Eb, G#, R, F#

CHAPTER FIVE

Performance Routine

Varying the Routine

Although it is very important for dependable performance skills to develop and maintain a consistent warm-up, it does not mean the routine should never change. As long as the warm-up contains similar exercises and all areas of performance are covered, the results will be the same. Sufficient time for a thorough warm-up will not always be available, but an abridged routine can still cover all aspects of performance. It may be that there will only be enough time for one exercise from each area. A warm-up might be varied to cater to the specific needs of a pending performance. The warm-up can easily be expanded to accommodate extra materials and concepts during periods of substantial practice time and retracted to a more spartan form when less time is available without affecting the basic outcome—more consistent performance.

Performance Day Routine

Every person who performs has his own personal "ritual" he goes through on the day of a performance. Many of these personal routines can seem quite silly to other people, but are very necessary to relax and prepare for the demands of performance. Every person needs to find out for herself what works best and should be encouraged to explore other ideas. For clarinetists who perform often, they will probably find little need to alter their daily warm-up except perhaps to include selections from the pending performance. The routine suggested below tailors the daily warm-up to the extra demands of a performance.

Performance Day

- Slow and careful stretching, slightly extending the time spent in this area.
- Mental/Concentration warm-up. Specifically concentrate on the music to be performed. Think positively!
- Basic daily warm-up routine, concentrating on relaxation and control - not speed.
- Reed selection. If possible, do this in the actual performance area as hall characteristics can have an impact on response and sound.
Pick several possible reeds and rank them.

-
- Slow, careful practice of difficult passages from the upcoming performance. It is important not to play these too fast because if there are any technical problems in a warm-up, it will be difficult to concentrate in a positive way during these spots in the performance.
 - Warm up any specific techniques needed for the performance, such as multiphonics or double tonguing.

Throughout the performance day, it is important not to become fatigued either physically or mentally. Many clarinetists find it useful to do an extensive warm-up early in the day with only an abbreviated one just before the performance, preferably on the actual stage. In addition, it can be very helpful and relaxing to lightly repeat a few of the physical stretches during intermission to limber up any muscles that may have become tense.

Questionnaire Results

In order to reflect a broad range of perspectives in this book, several prominent clarinetists from both the teaching and performing professions were sent a brief questionnaire regarding warm-up routines. Those who were generous enough to respond and share their ideas are listed in the Acknowledgments. Although this is by no means a comprehensive list, it does cover a broad spectrum. In fact, each response was quite different and it was very interesting to note the variety of approaches to warming up. It is safe to assume that there is no standard school of thought regarding warm-ups for our profession.

The respondents varied in the amount of time spent on warming-up from none at all to the majority of available practice time. Perhaps the most interesting revelation was that several of these professionals did not use long tones in their own daily warm-up, but insisted upon it for their students. Just about everyone felt chromatics were important, along with some sort of scale routine. Many simply took the time to be sure their reed worked, and, in fact, this seemed to take priority on performance day! In general, most of the respondents stated that they would like to approach the warm-up in a more consistent and organized fashion if they had more practice time.

CHAPTER FIVE

Supplemental Materials

Chapter Five consists of a selective annotated bibliography of additional materials that may be useful in supplementing the standard warm-up. As with any list of this nature, only a few of the many quality references are reviewed. Each book presented is considered a standard in clarinet pedagogy. The bibliography was developed based upon suggestions from the clarinetists who responded to the survey and materials used by the author. The annotations are provided to assist each reader in evaluating and determining the usefulness of the material for his or her own teaching and performing.

ANNOTATION ELEMENTS

1. Title
2. Composer/Editor
3. Publisher
4. Publication Date
5. Number of Pages
6. Cost-based on purchase price at time of publication
7. Level of Difficulty
8. Annotations-primarily descriptions of content

The Accomplished Clarinetist (3 Vols.) by Rudolf Jettel. 1954, Weinberger: Vienna. 28 & 48 pp., \$27.00/\$23.00/\$22.00, Advanced. Jettel has written some of our most difficult etudes. They challenge all aspects of clarinet performance, especially if played at the indicated tempos. The etudes are written in more modern tonalities, therefore the technical requirements are not the normally expected basic scale and chord progressions. It is easy to overlook the musical benefits of these etudes because of their sheer technical difficulty. Because these etudes are so difficult, Jettel has written a three-volume series of Preliminary Studies to the Accomplished Clarinetist. Unfortunately, each of these volumes has become quite expensive, which may preclude their use on a regular basis.

Advanced Studies for the Clarinet by Victor Polatschek. 1947, G.

Schirmer: New York. 55 pp., \$7.95, Intermediate/Advanced. Polatschek has written 28 enjoyable etudes that are patterned after works by other composers interspersed with a few original ones. They offer an interesting opportunity to drill standard excerpts and the styles they represent.

Arpeggio Studies, Opus 39 by Robert Stark. 1956, International: New York. 19 pp., \$6.00, Advanced. Stark's Arpeggio Studies are an excellent technical workout. Each exercise modulates through several modes and key centers. These studies can be a useful addition for anyone who wants to expand his/her technical work of traditional scale and chord forms.

The Art of Clarinet Playing by Keith Stein. 1958, Summy-Birchard: Evanston, IL. 80 pp., \$12.95, Text. This is a standard reference work in which Stein covers all of the basic pedagogic principles of the clarinet. He offers many exercises to demonstrate his concepts and includes interpretive ideas of some well-known etudes. Although it is a little dated, a graded suggested repertoire list is provided.

Celebrated Method for the Clarinet by Hyacinthe Klosé. 1946, Carl Fischer: New York. 170 pp., \$18.95, Beginning to advanced. A comprehensive method for the clarinet that contains an introduction, basic playing concepts, etc. and advances to highly complex technical exercises, phrasing studies, and articulation exercises. Due to its length, several sections have been excerpted from the complete method and made available. One such example is the Klosé/Prescott method. The complete method remains a staple in the repertoire.

The Clarinet by Frederick Thurston and Alan Frank. Revised 1979, Boosey and Hawkes: London. 167 pp., \$39.00, Beginning to advanced. Thurston has written a compact and comprehensive method for the clarinet. Its distinguishing features include an historical sketch by F. G. Rendall, a recommended repertoire list and a brief bibliography. An added benefit is the collection of standard orchestral excerpts, which includes several rental-only compositions, such as Britten's Young Person's Guide to the Symphony Orchestra.

Clarinet Staccato From the Beginning by Reginald Kell. 1968, Boosey and Hawkes: Oceanside, NY. 46 pp., \$22.00, Intermediate. Excerpted from his complete method, this section on staccato includes a brief description of how to achieve a crisp staccato. The exercises are presented in a logical progression from the basics to advanced application and emphasize patience and repetition for accuracy. Many of the exercises are in duet form.

The Clarinetist's Compendium by Daniel Bonade. 1962, Leblanc Publications: Kenosha, WI. \$3.50, 17 pp., Text. Bonade covers all of the basic aspects of clarinet playing including sound production, phrasing, reed adjustment, and staccato. It is a very detailed text and may not be suitable for the younger player. However, it is an excellent resource for the more advanced clarinetist.

Classical Studies based on the Solo Sonatas, Partitas and Suites of Bach and Handel. Edited by Himie Voxman. 1948, Rubank: Miami. 72 pp., \$6.00, Advanced/ Intermediate. Due to the lack of original clarinet music from the Baroque era, these transcriptions by Voxman are an excellent source for this historical period. The adaptations are well done and sound fairly idiomatic. These are excellent pieces for working on phrasing, style, articulation, and musicality.

Complete Method for the Clarinet (3 Vols.) by Gustave Langenus. 1916, Carl Fischer: New York. 118 pp. (complete), \$13.00/volume. Beginning to advanced. Another complete method for the clarinet, the distinguishing features are the studies for the left hand, the articulation exercises, and the duets, which are especially rewarding. Each of these can be found in Volume III.

Daily Exercises by Hyacinthe Klosé. 1967, Cundy-Bettoney: New York. 16 pp., \$4.50, Intermediate. These exercises are a useful introduction to technical studies for the intermediate player. They are written in simple keys with obvious harmonic motion. The technical and articulation demands are consistent within each etude.

Develop Sight Reading by Gaston Dufresne and Roger Voisin. Edited by Charles Colin. 1972, Charles Colin: New York. 59 pp., \$9.95, Intermediate to advanced. Intended for any instrument, Voisin and Dufresne have designed a series of exercises that systematically approach the demands of sight reading. The exercises begin quite simply, both tonally and metrically, but progress to etudes with very complex structures. The rhythmic challenges are especially useful for working on sight reading.

Douze Études de Rythme pour Clarinette by Marcel Bitsch. 1957, Leduc: Paris. 13 pp., \$12.80, Advanced. Twelve Rhythmic Studies for the clarinet is an excellent book for working on all aspects of rhythm. Not only are the etudes a rhythmic challenge within each meter, but the numerous metric modulations offer a challenge to even the most advanced players. These etudes are especially satisfying to work on and could be included as part of a daily warm-up.

Eighteen Studies for the Clarinet by Paul Jeanjean. 1928, Alfred: New York. 64 pp., \$6.95, Advanced. Jeanjean has written 18 very difficult concert etudes that challenge all aspects of clarinet performance. They are designed to depart from the traditional major/minor tonalities of most etudes and offer challenges in contemporary French harmonic language. Some of the scale and chord forms represented are whole-tone scales, augmented chords, octatonic scales, and several passages that drill a particular interval. These etudes represent a considerable musical challenge as well.

416 Progressive Daily Studies for the Clarinet (4 Vols.) by Fritz Kroepsch. 1946, Carl Fischer: New York. 27 pp., \$7.95/volume, Intermediate/Advanced. Edited and revised by Simeon Bellison, these studies are a progressive series of very short technical etudes. There are several studies for each key which progress from C major and A minor through all of the keys. Kroepsch studies can be executed in numerous ways and offer versatility to the performer and teacher. Due to their short duration, Kroepsch studies are an excellent venue for stressing concentration and perfection of technique.

Forty Studies for Clarinet (2 Vols.) by Cyrille Rose. 1910, Carl Fischer: New York. 24 & 24 pp., \$6.95/volume, Intermediate/Advanced. These are similar in style and content to the Rose 32 Etudes and are also considered standard in the repertoire. One disadvantage is that there are only a few slow studies, but they are excellent for developing and securing technique. There are many etudes that emphasize articulation. These can also be found in David Hite's Artistic Studies from the French School.

Forty Eight Studies for Clarinet (2 Vols.) by Alfred Uhl. 1940, Schott: Mainz. 32 & 48 pp., \$9.95/volume, Intermediate to advanced. An excellent series of etudes for introducing students to modern tonalities and awkward technical demands. The exercises are quite challenging and offer an opportunity to expand sight-reading skills. Advanced students will find themselves musically challenged combined with difficult technical demands.

Improve Your Doubling: Advanced Studies for Doublers by Chris Vadala. 1991, Dorn Publications: Medfield, MA. 79 pp., \$16.95. Being an accomplished doubler himself, Vadala has written an outstanding series of etudes that highlight the inherent challenges of switching between clarinet, saxophone, and flute. Especially helpful are his performance suggestions that accompany each etude.

Melodious and Progressive Studies (2 Vols.). Edited by David Hite. 1971, Southern Music: San Antonio. 76 pp., \$9.50 & \$6.00, Intermediate to advanced. Intended as "pre-Rose" etudes, these are carefully edited exercises for technique, articulation, and musicianship. Book One works well for intermediate players and can be used as a "first" etude book. The etudes are shorter and can be approached more readily by a younger player. The etudes in Book Two offer a considerable challenge and can be used to further advance a developing technique before moving on to more difficult etudes.

Method for Clarinet (Vol. III) by Carl Baermann. 1938, Carl Fischer: New York. 55 pp., \$10.00, Advanced. A long-standing staple of the clarinet repertoire, Baermann's Daily Studies, (Volume III of the Complete Method), presents a comprehensive approach to basic clarinet

technique. The range requirements are expanded into the altissimo and offer a challenge for the development of even technique. One of the criticisms of the book has been its organization, which groups material according to the particular type of exercise. Both David Hite in his Foundation Studies (Southern Music) and Jack Snavely with his Carl Baermann Celebrated Method for Clarinet (Kendor Music) have addressed this issue. Each has edited a version of the Baermann Daily Studies with the exercises organized by key. This saves the clarinetist from having to flip through the book to complete an exercise in all keys.

Passage Studies (Vol. II) by Frederick Thurston. 1947, Boosey and Hawkes: London. 28 pp., \$16.50. Advanced. Instead of just another dry technical etude book, Thurston takes works from several of the "great masters" and creates his etudes from these. For many of the etudes, students will be working on exact excerpts from standard orchestral literature. Several of the original works were not intended to be performed on the clarinet, but these adaptations work well on the clarinet and offer a valuable source for musical styles.

Practical Transposition by Gustave Langenus. 1918, Carl Fischer: New York. 28 pp., \$6.00 Advanced. Langenus presents a comprehensive guide to transposing. Not only does he state the rules, but he offers several suggestions for making the task easier. There is a good balance between written explanation and playing exercises. Although this book was written almost 70 years ago, it is quite valuable because it is one of the few transposition guides available.

Preliminary Exercises and Etudes in Contemporary Techniques for Clarinet by Ronald Caravan. 1979, Ethos Publications. 43 pp., \$10.00, Advanced. The exercises in this method serve as an excellent introduction to the technical demands of contemporary techniques. Caravan has laid out a logical and thorough approach that covers the unconventional techniques of timbre variation, quarter tones, and multiphonics.

Scales and Exercises On All Harmonic Formations in the Major and Minor Keys by Hyacinthe Klosé. Cundy-Bettoney: New York. 13 pp., \$4.50, Intermediate. Excerpted from the Complete Method, Klosé has written a compact and comprehensive series of technical exercises based upon standard scales and chords. They are especially beneficial because each exercise takes you through all of the major and minor keys according to the circle of fifths. This is an excellent supplement to the more extensive Baermann Daily Studies.

School for Clarinet (Vol. II) by Rudolf Jettel. 1950, Doblinger: Vienna. 85 pp., \$24.00, Advanced. This is a very thorough presentation of scales, chords, and other standard technical exercises. Very similar to Baermann, but the exercises are extended into an even higher range. The interval work at the end of the book is especially challenging and rewarding.

Sixteen Phrasing Studies for Clarinet edited by Daniel Bonade. 1952, Leblanc: Kenosha, WI. 16 pp., \$5.00, Intermediate/Advanced. Bonade takes the slow etudes from the Rose 32 Etudes and carefully edits each, paying particular attention to phrasing. Bonade states that he has intentionally over-edited the phrasing marks in an attempt to get pupils to avoid "underphrasing." This could be a useful companion to the standard Rose etudes and is an excellent source of slow studies.

Thirty Caprices by Ernesto Cavallini. 1909, Carl Fischer: New York. 64 pp., \$9.50, Advanced/Intermediate. This is one of the standard etude books and is excellent for articulation. Each etude is quite long and challenges endurance. The technical demands are presented in such a fashion that each component is repeated several times in the etude, giving added emphasis to "repetition for perfection."

Thirty Two Etudes for Clarinet by Cyrille Rose. 1913, Carl Fischer: New York. 32 pp., \$6.95, Intermediate/Advanced. Probably the most well-known and used set of etudes, the Rose 32 Etudes for Clarinet are an invaluable teaching source. These studies are often covered at varying points in a person's course of study and are always beneficial. They are excellent studies for teaching phrasing, articulation styles, musical styles, and basic technique. The 16 slow etudes have been re-edited by

Bonade with particular emphasis given to phrasing (see previous). The complete 32 etudes may be found re-edited by David Hite in his Artistic Studies from the French School. Hite has carefully edited each etude with attention paid to articulation, dynamics, phrasing, and tempo markings. These are coupled with the Rose 40 Studies and nine of the 20 Caprices.

Twenty Grand Studies selected from the Caprices by Rode. Adapted by Cyrille Rose/Edited by Stanley Drucker. 1962, International Music Co.: New York. 41 pp., \$6.00, Edited by Stanley Drucker. These are technically difficult etudes, in which Rose offers a challenge for all aspects of clarinet performance. They are especially useful in developing articulation styles.

Twenty Four Varied Scales and Exercises for the Clarinet by J. B. Albert. 1905, Carl Fischer: New York. 24 pp., \$6.95, Intermediate. These are a standard set of scale and chord exercises that are repeated in each of the major and minor keys. The exercises are all within a two-octave range. This is an excellent introductory scale method book and serves as a warm-up to the extensive Baermann Daily Studies.

Vade-Mecum du Clarinette by Paul Jeanjean. 1927, Leduc: Paris. 21 pp., \$18.25, Advanced. This is comprised of "six special studies to render the fingers and tongue rapidly supple." It is organized into exercises for each finger, right- and left-hand studies, articulation, scales, and musicianship. The finger exercises are an excellent source for a student who is developing his/her hand position.